

RUDOLF MERWOLF

A M^r ALEXANDRE SILOTI.

Six caprices

pour

PIANO

par

A. ARENSKY.



N^o 1. A-moll.
N^o 4. G-dur.

N^o 2. A-dur.
N^o 5. D-dur.

N^o 3. G-dur.
N^o 6. H-dur.

N^o 22076.

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Prix de Chaque N^o $\frac{40 \text{ cop.}}{90 \text{ pf.}}$



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P. JURGENSON.

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale
russe et du Conservatoire de Moscou.

MOSCOU,
Neglinny pr. 14.

LEIPZIG,
Thalstrasse 19.

St.-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

Imprimerie P. Jurgenson à Moscou.

Dédiées à M^r ALEXANDRE SILOTI.

3

SIX CAPRICES.

N^o 1.

A. ARENSKY, Op. 43.

Allegro molto.

PIANO.

mf

f di - mi - nu - en - do *f*

mp cre - scen - do

f

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs) and a vocal line. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various dynamics, articulation marks, and slurs.

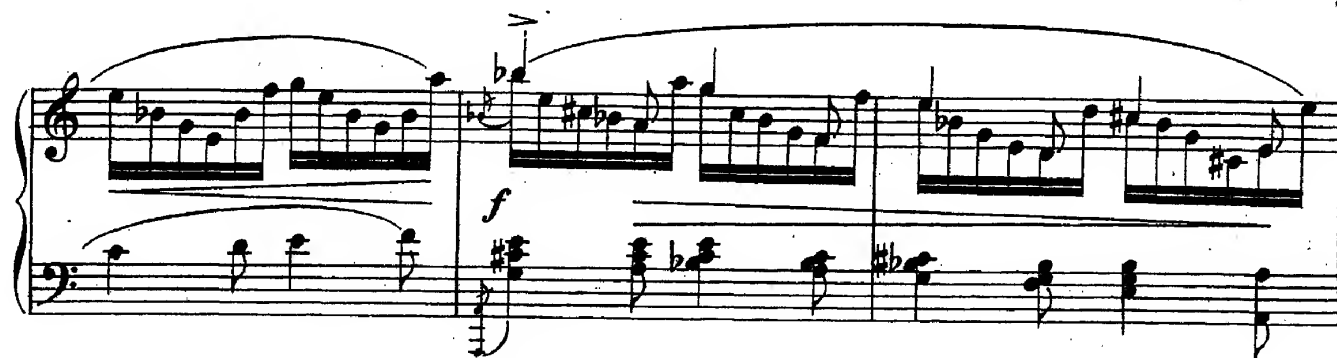
System 1: The piano part begins with a *mf* (mezzo-forte) dynamic. The vocal line has a slur over the first two measures. The lyrics "di - mi -" are written under the third measure, which is marked with a *f* (forte) dynamic.

System 2: The piano part continues with a *f* dynamic. The vocal line has a slur over the first two measures. The lyrics "nu - en - do" are written under the first measure of the system.

System 3: The piano part begins with a *mp* (mezzo-piano) dynamic. The vocal line has a slur over the first two measures. The lyrics "cre - scen - do" are written under the first measure of the system. The piano part has a *f* dynamic in the third measure.

System 4: The piano part continues with a *p* (piano) dynamic. The vocal line has a slur over the first two measures.

System 5: The piano part continues with a *p* dynamic. The vocal line has a slur over the first two measures.



First system of musical notation. The treble staff features a melodic line with a slur and a fermata. The bass staff has a bass line with a fermata. A dynamic marking of *f* (forte) is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a bass line. A dynamic marking of *p* (piano) is present in the bass staff.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a bass line. A dynamic marking of *f* (forte) is present in the bass staff.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a bass line. A dynamic marking of *ff* (fortissimo) is present in the bass staff. The lyrics "di - - mi - -" are written below the bass staff.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a bass line. A dynamic marking of *pp* (pianissimo) is present in the bass staff. The lyrics "- nu - - en - - do" are written below the bass staff. The tempo marking *poco ritenuto* is written above the treble staff.

a tempo
mf
f
mp
ff
mi
nu
en
do
mf

8

di - - -

The musical score consists of five systems of staves. The first system is for piano, with a treble and bass staff. The tempo is marked 'a tempo' and the dynamics are 'mf' and 'f'. The second system continues the piano part. The third system introduces a vocal line in the treble staff, with lyrics 'mi', 'nu', and 'en' under the first three measures. The dynamics are 'mp' and 'ff'. The fourth system continues the vocal line with lyrics 'mi', 'nu', and 'en'. The fifth system continues the vocal line with lyrics 'do' and 'mf'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

СОЧИНЕНИЯ А. АРЕНСКАГО.

		P. K.		P. K.
8168	Op. 4. Symphonie № 1. H-moll pour Orchestre.	7	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	—
6170	" " " " Arr. pour Piano à 4 m/s	—	19139	" № 1. Logaèdes 50
	par S. Tanetow	3	19140	" " 2. Péons 40
6471/76	" 5. Six pièces pour Piano	2	19141	" " 3. Ioniques 30
6471	" № 1. Ноктюрнъ. <i>Nocturne</i>	40	19142	" " 4. Sâri 40
6472	" 2. Интермеццо. <i>Intermezzo</i>	50	19143	" " 5. Strophe alcéenne. 30
6473	" 3. Романсъ. <i>Romance</i>	40	19144	" " 6. Strophe sapphique 40
6474	" 4. Вальсъ. <i>Valse</i>	50		" 30. Quatre morceaux pour Violon et piano.
6475	" 5. Basso ostinato.	30	19166	№ 1. Prélude 80
6476	" 6. Этюдъ. <i>Etude</i>	60	19167	" 2. Sérénade 50
14095	" 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition</i> .	1	19168	" 3. Berceuse 80
14096	" " " " <i>Parties</i> .	2	19169	" 4. Scherzo. 80
14097	" " " " Arr. pour Piano à 4 mains	—	19224	" 32. Trio. Pour piano, Violon et Violoncelle . 5
	par H. Pachulski	2	19238	" 33. 3-me Suite, pour 2 pianos à 2/ms . . 2 50
14098	" " " " Andante, tiré du Quatuor . . . <i>Parties</i> .	40		№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршъ. 8. Докториъ. 9. Польский.
13386	" 12. № 1. Petite Ballade. Pour Violoncelle et Piano.	50	19251/54	" 34. 6 pièces enfantines pour Piano à 4 mains. 2
13387	" № 2. Danse capricieuse. Pour V-celle et Piano.	1	19310	" 35. Quatuor. Pour Violon, Alto et 2 Violoncelles.
17502	" 13. Intermezzo, pour Orchestre à cordes. <i>Partition</i> .	1		<i>Partition</i> . 1 50
17503	" " " " <i>Parties</i> .	1 50	19311	" " " " " " <i>Parties</i> .
17504	" " " " arr. p. Piano à 2/ms par l'auteur.	40	19312	" " " " " " pour Piano à 4/ms.
17505	" " " " arr. p. Piano à 4/ms par l'auteur.	50	19593/604	" 36. 24 morceaux pour piano. 5
	Trois morceaux pour Piano:			" " " " " " Séparément. Отдѣльно всѣ №№ отъ 40—80 к.
14348	" 19. № 1. Etude H-moll.	50	19637/42	" 37. Рафаэль. Музыкальныя сцены. Для пиани съ фортепиано. 3
14349	" 2. Prélude E-moll	50	14347	Сонъ на Волгѣ. Полная опера для фортепиано. . 3
14350	" 3. Mazurka As-dur.	50	14710	" " " " " " пѣня съ фортеп. 6
	" 23. Silhouettes, pour Orchestre. <i>Partition</i> .	—	14708	" " " " " " Увертюра для оркестра. <i>Партитура</i> . 2
	" " " " <i>Parties</i> .	—	14709	" " " " " " <i>Голоса</i> . . 3
17674	" " " " pour deux Pianos à 4 mains. 2		14710	" " " " " " для фортепиано . . . 50
17675	" " " " pour Piano à 4 mains . . . 2		14347	" " " " № 9. Тренакъ и хоръ для фортепиано. — 40
14487	" 24. Trois Esquisses. № 1. F-dur. № 2. As-dur № 3. F-moll 1 50		14188	" " " " Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенъ. — 50
18916	" 25. № 1. Impromptu.	40	14288	" " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ 1 25
18917	" 2. Réverie	40	14289	" " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ 1 50
18918	" 3. Etude	80		
18919	" 4. Scherzino	40		
19185	" 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура</i> .	2		
19186	" " " " Оркестровые голоса. —			
19187	" " " " Хоровые голоса. — 80			
19188	" " " " Клавираусцуть. — 80			

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученія гармоніи	2
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Неглинный провъдъ 14.

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Тальштрассе 19.

С.-Петербургъ, у І. Юргенсона. | Варшава у Г. Сенневальда

A M^{re} ALEXANDRE SILOTI.

Six caprices

pour

PIANO

par

A. ARENSKY.



N^o 1. A-moll.

N^o 2. A-dur.

N^o 3. C-dur.

N^o 4. G-dur.

N^o 5. D-dur.

N^o 6. H-dur.

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MOSCOU,

Neglinny pr. 14.



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Thaistrasse 19.

St-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

Imprimerie P. Jurgenson à Moscou.

№ 2.

A. ARENSKY, Op. 43.

Vivace.

PIANO. *p*

Meno mosso.

mf

ritard.

a tempo

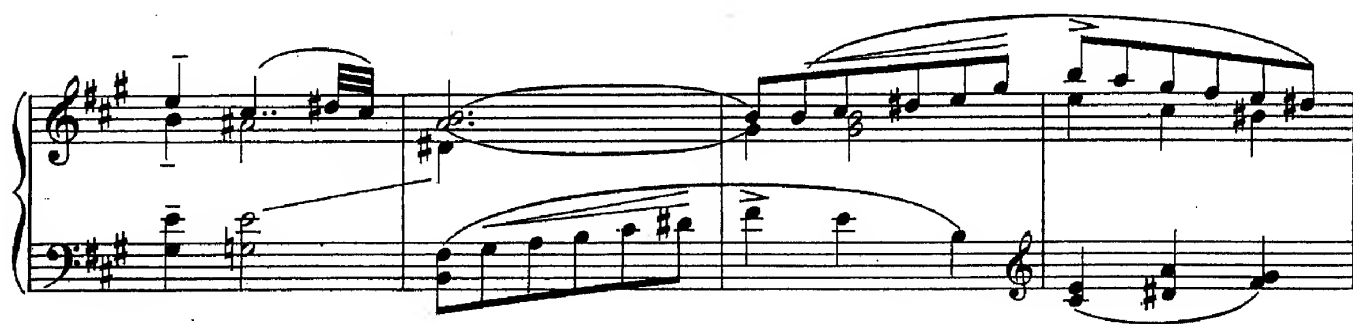
ritard. *p*

Vivace.



Meno mosso.

mf



p **ritard.**

a tempo



Vivace.

p



First system of a musical score in G major (one sharp). The right hand features a melodic line with slurs and a crescendo hairpin. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand has the lyrics "cre - - - scen - - - do" written below the staff. A piano (*p*) dynamic marking is present in the right hand.

Third system of the musical score. The right hand features a melodic line with slurs and a crescendo hairpin. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the right hand.

Fourth system of the musical score. The right hand features a melodic line with slurs and a crescendo hairpin. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the right hand. The system concludes with the markings *diminuendo* and *ritardando*.

Fifth system of the musical score. The right hand features a melodic line with slurs and a crescendo hairpin. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the right hand. The system concludes with the marking *a tempo*.

Vivace.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is A major (three sharps). The tempo is marked **Vivace.**

- System 1:** The right hand features a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment. There are accents (>) over the first and third measures of the right hand.
- System 2:** Continues the eighth-note patterns. A dynamic marking of *mf* appears in the third measure of the right hand.
- System 3:** The right hand continues with eighth-note runs. A *diminuendo* marking is placed between the second and third measures of the right hand.
- System 4:** The right hand has a more complex rhythmic pattern with some sixteenth notes. Dynamic markings of *p* (piano) and *mp* (mezzo-piano) are present in the first and second measures of the right hand, respectively.
- System 5:** The right hand continues with eighth-note runs. A *diminuendo* marking is placed between the first and second measures of the right hand. The system concludes with a final chord in the right hand and a sustained bass note in the left hand.



С.-Петербургъ, у І. Юргенсона. | Варшава у Г. Сенневальда.

A M^{re} ALEXANDRE SILOTI.

Six caprices

pour

PIANO

par

A. ARENSKY.



N^o1. A-moll.

N^o2. A-dur.

N^o3. C-dur.

N^o4. G-dur.

N^o5. D-dur.

N^o6. H-dur.

N^o22078.

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LEIPZIG,

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St.-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

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No 3.

Andante sostenuto.

PIANO.

mp

crescendo

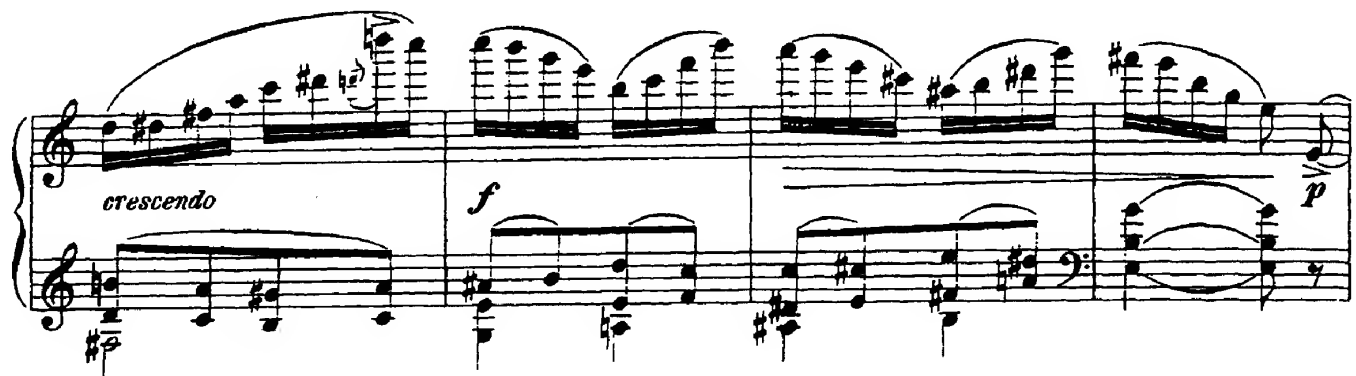
f

a tempo

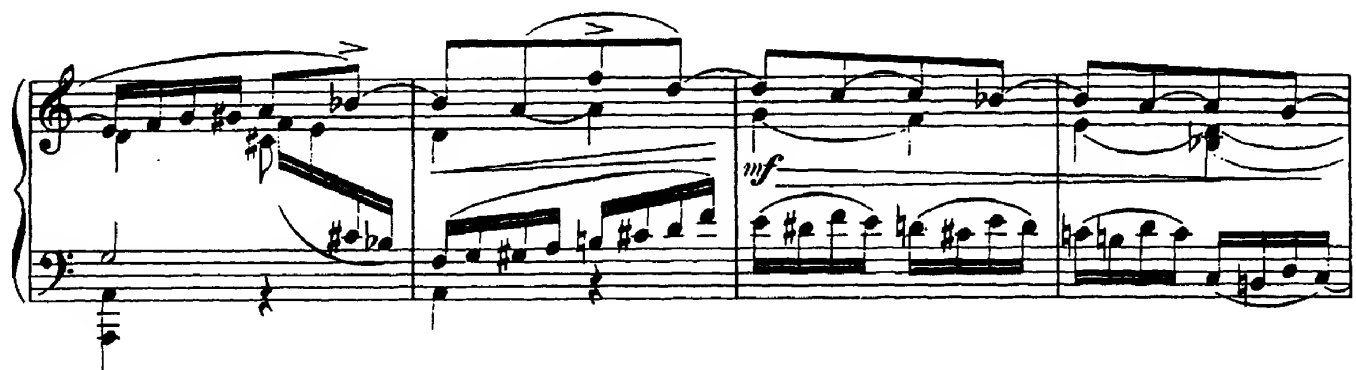
poco rit.

p

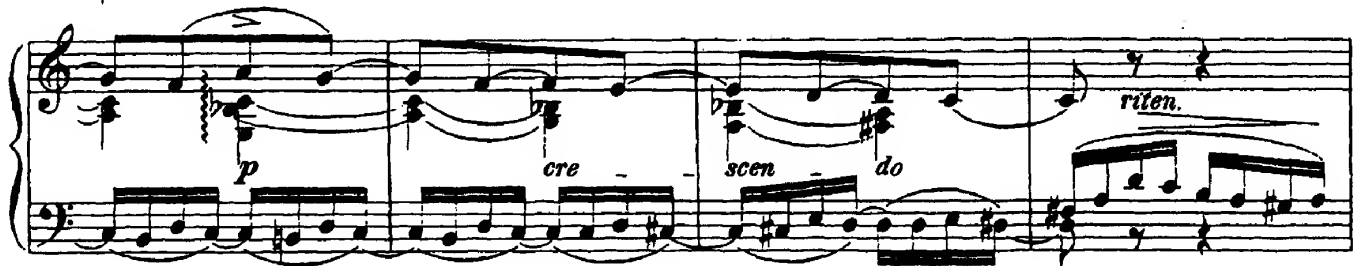
mp



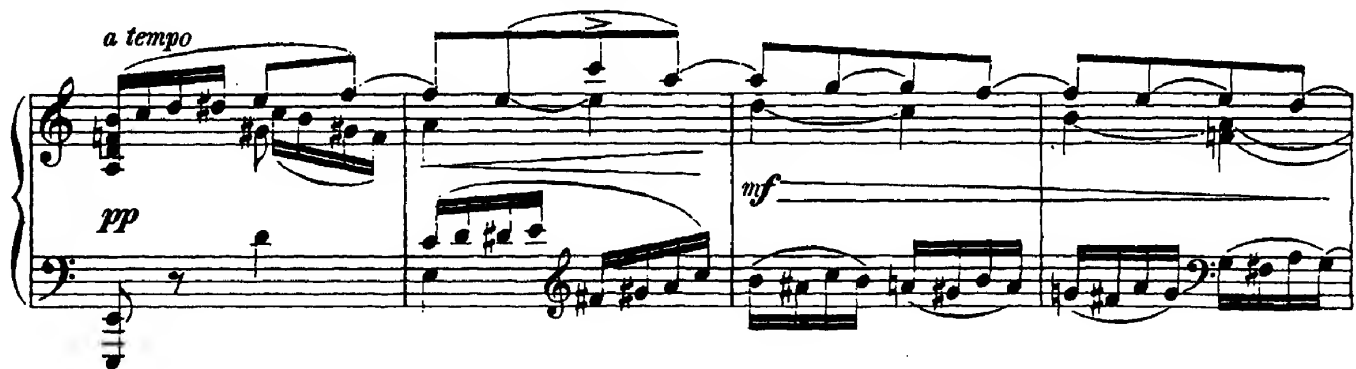
First system of musical notation. The treble staff features a melodic line with a *crescendo* marking, followed by a *f* (forte) dynamic. The bass staff provides harmonic support. The system concludes with a *p* (piano) dynamic marking.



Second system of musical notation. The treble staff continues the melodic development. The bass staff features a *mf* (mezzo-forte) dynamic. The system concludes with a *p* (piano) dynamic marking.



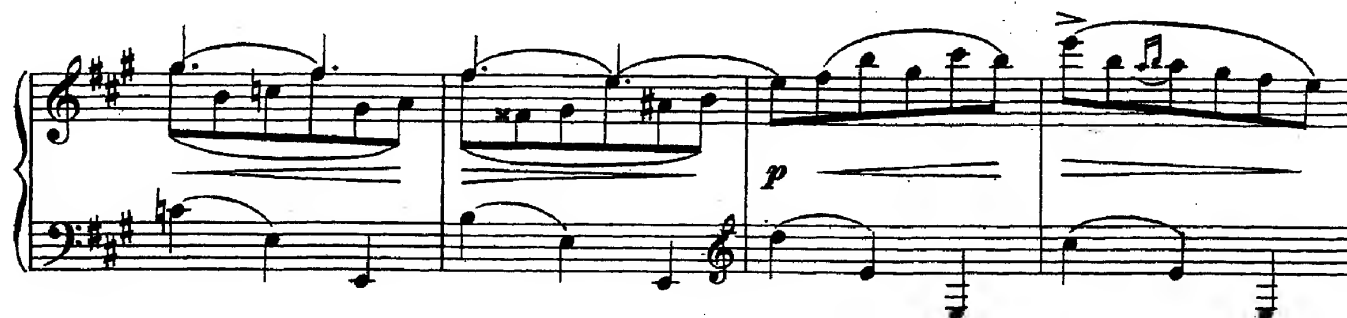
Third system of musical notation. The treble staff includes the lyrics "cre - scen - do" and a *riten.* (ritardando) marking. The bass staff features a *p* (piano) dynamic. The system concludes with a *p* (piano) dynamic marking.



Fourth system of musical notation. The treble staff includes the lyrics "cre - scen - do" and a *ritenuto* marking. The bass staff features a *pp* (pianissimo) dynamic. The system concludes with a *mf* (mezzo-forte) dynamic marking.



Fifth system of musical notation. The treble staff includes the lyrics "cre - scen - do" and a *ritenuto* marking. The bass staff features a *p* (piano) dynamic. The system concludes with a *ritenuto* marking.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. A piano (*p*) dynamic marking is present in the middle of the system.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "cre - - - scen - - - do" are written below the treble staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "diminuendo" and "ritardando" are written below the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "a tempo" and "p" are written below the treble staff.

This page of musical notation for piano consists of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system shows a melodic line in the right hand with a slur and a crescendo hairpin, and a bass line with chords. The second system continues the melodic line with a slur and a crescendo hairpin, and the bass line has a forte (*f*) dynamic marking. The third system features a melodic line with a slur and a crescendo hairpin, and the bass line has a piano (*p*) and ritardando (*rit.*) marking. The fourth system shows a melodic line with a slur and a crescendo hairpin, and the bass line has a piano (*p*) and ritardando (*rit.*) marking. The fifth system continues the melodic line with a slur and a crescendo hairpin, and the bass line has a piano (*p*) and ritardando (*rit.*) marking. The sixth system shows a melodic line with a slur and a crescendo hairpin, and the bass line has a piano (*p*) and ritardando (*rit.*) marking.

Key markings and dynamics include:

- a tempo*
- p rit.*
- poco rit.*
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)

СОЧИНЕНИЯ А. АРЕНСКАГО.

		P. K.			P. K.
6168	Op. 4. Symphonie № 1. H-moll pour Orchestre.	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	—	—
6170	" " " " Arr. pour Piano à 4 m/s	3 —	№ 1. Logaèdes	50	—
6471/76	5. Six pièces pour Piano	2 —	№ 2. Péons	40	—
6471	№ 1. Ноктюрнъ. Nocturne	40	№ 3. Ioniques	30	—
6472	№ 2. Интермеццо. Intermezzo	50	№ 4. Séri	40	—
6473	№ 3. Романсъ. Romance	40	№ 5. Strophe alcéenne.	30	—
6474	№ 4. Вальсъ. Valse.	50	№ 6. Strophe sapphique	40	—
6475	№ 5. Бассо остинато.	30	30. Quatre morceaux pour Violon et piano.	—	—
6476	№ 6. Этюдъ. Etude.	60	№ 1. Prélude	80	—
14095	11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. Partition.	1 —	№ 2. Sérénade	50	—
14096	" " " " Parties.	2 —	№ 3. Berceuse	60	—
14097	" " " " Arr. pour Piano à 4 mains	—	№ 4. Scherzo	80	—
14098	par H. Pachulski	2 —	32. Trio. Pour piano, Violon et Violoncelle	5	—
13586	Andante, tiré du Quatuor	40	33. 3-me Suite, pour 2 pianos à 2/ms	2 50	—
13587	12. № 1. Petite Ballade. Pour Violoncelle et Piano.	50	№ 1. Диалогъ. 2. Вальсъ. 3. Торжество, маршъ. 4. Менуэтъ. 5. Тавотъ. 6. Смерть. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	—	—
17502	№ 2. Danse capricieuse. Pour V-celle et Piano.	1 —	34. 6 pièces enfantines pour Piano à 4 mains.	2 —	—
17503	13. Intermezzo, pour Orchestre à cordes. Partition.	1 —	35. Quatuor. Pour Violon, Alto et 2 Violoncelles.	1 50	—
17504	" " " " Parties.	1 50	Partition.	8 —	—
17504	" " " " arr. p. Piano à 2/ms par l'auteur.	40	№ 1. " " " " pour Piano à 4/ms.	—	—
17505	" " " " arr. p. Piano à 4/ms par l'auteur.	50	36. 24 morceaux pour piano.	5 —	—
14348	Trois morceaux pour Piano:	—	" " " " Sèparément. Отдѣльно всѣ №№ отъ 40—80 к.	—	—
14349	19. № 1. Etude H-moll.	50	37. Рафаэль. Музыкальные сценки. Для пѣнія съ фортепиано.	3 —	—
14350	" " " " № 2. Prélude E-moll	50	Сопѣ на Волгѣ. Полная опера для фортепиано.	3 —	—
14350	" " " " № 3. Mazurka As-dur.	50	14710 " " " " пѣнія съ фортеп.	6 —	—
17674	23. Silhouettes, pour Orchestre.	—	14708 " " " " Увертюра для оркестра. Partitura.	2 —	—
17675	" " " " Parties.	—	14709 " " " " Голоса	3 —	—
14487	" " " " pour deux Pianos à 4 mains.	2 —	14710 " " " " для фортепиано	50	—
18916	24. Trois Esquisses. № 1. F-dur. № 2. As-dur	—	14747 " " " " № 9. Трепакъ и хоръ для фортепиано.	40	—
18917	№ 3. F-moll	1 50	14183 " " " " Колебательная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенъ.	50	—
18918	25. № 1. Impromptu.	40	14288 " " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25	—
18919	" " " " № 2. Réverie.	40	14289 " " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50	—
18919	" " " " № 3. Etude	80			
19135	" " " " № 4. Scherzino	40			
19136	26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Имъ Императорскихъ Величествъ. Partitura.	2 —			
19137	" " " " Оркестровые голоса.	—			
19138	" " " " Хорошие голоса.	80			
19138	" " " " Клавираускутъ.	80			

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
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МОСКВА,

Неглинный проѣздъ 14.

ЛЕЙПЦИГЪ,

Тамъштрассе 19.

С.-Петербургъ, у П. Юргенсона. | Варшава у Г. Сенневальда.

Oeuvres de



A. Arensky

pour Piano.

	R. C.
Op. 5. Six morceaux	2.—
No. 1. Nocturne. Es-moll	—40
" 2. Intermezzo. E-dur	—50
" " <i>doigté par Wilschau</i>	—50
" 3. Romance. As-dur	—40
" " <i>doigté par F. Czerny</i>	—40
" 4. Valse. F-dur	—50
" 5. Basso ostinato. D-dur	—30
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 6. Etude. C-dur	—60
Op. 19. Trois morceaux:	
No. 1. Etude. H-moll	—50
" 2. Prélude. E-moll	—50
" 3. Mazurka. As-dur	—50
Op. 24. Trois esquisses: No. 1. F-dur.	
No. 2. As-dur. No. 3. F-moll	1.50
d-to, NNo. 1—3, séparément à	—60
Op. 25. Quatre morceaux:	
No. 1. Improptu. H-dur	—40
" " <i>doigté par F. Czerny</i>	—40
" 2. Réverie. A-moll	—40
" 3. Etude (Thème chinoise). Ges-	
dur	—80
" " <i>doigté par F. Czerny</i>	—80
" 4. Scherzino. C-dur	—40
Op. 28. Essais sur des rythmes oubliés:	
No. 1. Logaèdes. C-dur	—50
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 2. Péons. A-moll	—40
" " <i>doigté par Wilschau</i>	—40
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 3. Ioniques. Des-dur	—30
" 4. Sarr. B-moll	—40
" " <i>doigté par Wilschau</i>	—40
" 5. Strophe alcéenne. D-dur	—30
" 6. Strophe sapphique. H-moll	—40
Op. 36. 24 morceaux	5.—
No. 1. Prélude. C-dur	—40
" 2. La toupie. C-moll	—60
" 3. Nocturne. Des-dur	—40
" " <i>doigté par Wilschau</i>	—40
" 4. Petite ballade. Cis-moll	—40
" 5. Consolation. D-dur	—40
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50

	R. C.
Op. 38.	
No. 6. Duo. D-moll	—40
" 7. Valse. Es-dur	—50
" 8. In modo antico. Es-moll	—40
" 9. Papillon. E-dur	—40
" 10. Ne m'oubliez pas. E-moll	—40
" " <i>doigté par Wilschau</i>	—40
" 11. Barcarolle. F-dur	—40
" " <i>doigté par F. Czerny</i>	—40
" 12. Intermezzo. F-moll	—50
" 13. Etude. Fis-dur	—50
" " <i>doigté par F. Czerny</i>	—50
" 14. Scherzino. Fis-moll	—40
" 15. Le ruisseau dans la forêt.	
G-dur	—80
" 16. Elégie. G-moll	—40
" 17. Le rêve. As-dur	—50
" 18. Inquiétude. Cis-moll	—50
" 19. Réverie du printemps. A-dur	—40
" 20. Mazurka. A-moll	—40
" 21. Marche. B-dur	—40
" 22. Tarantella. B-moll	—50
" " <i>doigté par Wilschau</i>	—50
" 23. Andante con variazioni.	
H-dur	—60
" 24. Aux champs. H-moll	—40
Op. 41. Quatre études	1.20
Séparément: NNo. 1. Es-dur.	
2. Fis-dur. 3. Es-moll.	
4. A-moll. Chaque No.	—40
No. 1. Etude. Es-dur, <i>revu et doigté</i>	
<i>par A. Siloti</i>	—50
" 2. " Fis-dur, <i>revu et doigté</i>	
.....	—50
Op. 42. Trois morceaux:	
No. 1. Prélude. F-moll	—40
" 2. Romance. As-dur	—40
" 3. Etude. F-dur	—40
Op. 43. Six Caprices:	
NNo. 1. A-moll. 2. A-dur. 3. C-dur.	
4. G-dur. 5. D-dur. 6. H-dur. à	—40
NNo. 1—6. Compl.	1.50
" " <i>revidiert, mit Fingersatz</i>	
<i>und Pedalbezeichnungen</i>	
<i>versehen von A. Siloti.</i>	
Compl.	1.50

	R. C.
Op. 43.	
NNo. 1—6. Einzeln (<i>A. Siloti</i>) .. à ..	—40
No. 4. Caprice. G-dur, <i>doigté par</i>	
<i>Wilschau</i>	—40
Op. 48. Fantaisie sur des chants	
épiques russes (Riabnine),	
p. Piano avec accomp.	
d'un 2 ^d piano	1.50
Op. 52. „Près de la mer.“ Six	
esquisses	2.—
No. 1. Andante sostenuto	—40
" 2. Allegro vivace	—60
" 3. Moderato	—35
" 4. Allegro moderato	—40
" 5. Allegretto	—40
" 6. Presto	—75
Op. 53. Six pièces	1.50
No. 1. Prélude. E-moll	—45
" 2. Scherzo. E-dur	—45
" " <i>doigté par Wilschau</i>	—45
" 3. Elégie. G-moll	—45
" 4. Mazurka. G-dur	—45
" 5. Romance. F-dur	—45
" " <i>doigté par Wilschau</i>	—45
" 6. Etude. F-dur	—45
Op. 63. 12 Préludes. Cah. I, II. ... à ..	1.—
Séparément: No. 1. 40 c. No. 2—5	
à 20 c. No. 6. 30 c.	
No. 7. 20 c. No. 8. 20 c.	
No. 9. 30 c. No. 10. 30 c.	
No. 11. 20 c. No. 12. 30 c.	
No. 1. Prélude, <i>révisé par A. Siloti</i> ..	—50
Op. 67. Arabesques. Suite en 6 NNo. 1.—	
Op. 69. No. 7. Gavotte	—30
Op. 74. Douze études:	
Cah. I. NNo. 1. C-dur. 2. C-moll.	
3. Des-dur. 4. Cis-moll.	
5. D-dur. 6. D-moll. à ..	—50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.	
9. E-moll. 10. Fis-dur.	
11. As-dur. 12. Cis-moll à ..	—50
d-to. Cah. I, II. Compl. à ..	1.50
Fughetta. F-moll	—40
Valse. As-dur	—60
" " <i>doigté par Wilschau</i> ..	—60



Propriété de l'éditeur

P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

MOSCOU

Neglinny pr., 14.

LEIPZIG

Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

No 4.

A. ARENSKY. Op. 43.

Allegro.

PIANO.

mp

f

di - mi - nu - en - do

mf

ritenuto

ten.

a tempo

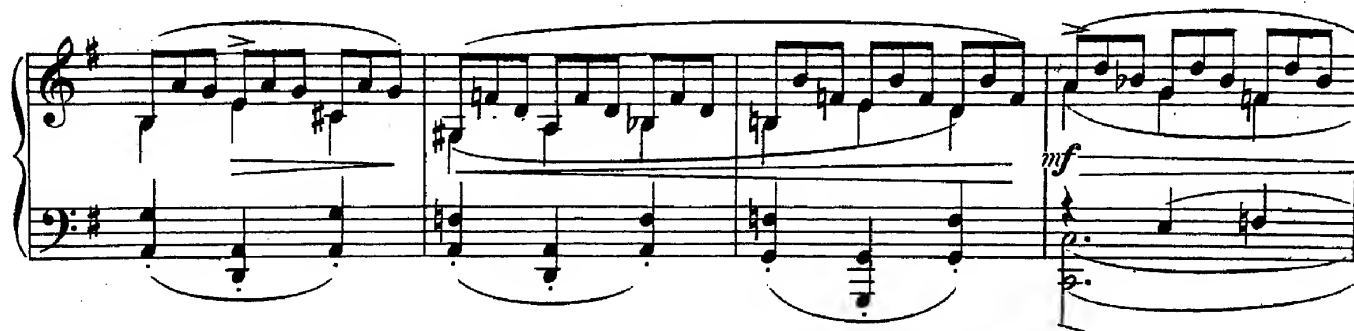
First system of a musical score. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) has a whole rest in the first measure, followed by a series of chords. A piano (*p*) dynamic marking is present in the second measure.

Second system of the musical score. The right hand continues the eighth-note melody. The left hand plays chords. A forte (*f*) dynamic marking and a tenuto (*ten.*) marking are present in the fourth measure.

Third system of the musical score, featuring vocal entries. The right hand continues the eighth-note melody. The left hand has a whole rest in the first measure, then enters with a vocal line. The lyrics "di - mi - nu - en - do" are written below the notes. A piano (*p*) dynamic marking is present in the fourth measure.

Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand plays chords. Dynamic markings include *mp* (mezzo-piano) in the second measure, *ten.* (tenuto) in the third measure, *rit.* (ritardando) in the fourth measure, and *a tempo* in the fifth measure.

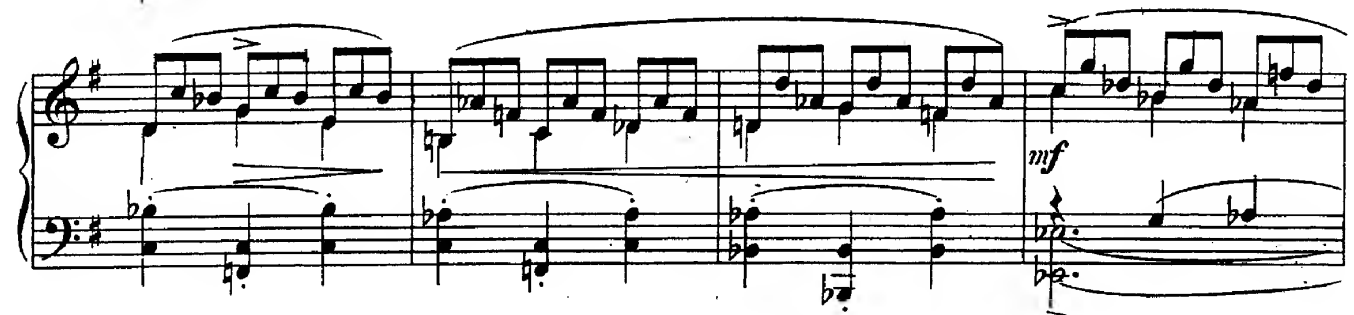
Fifth system of the musical score. The right hand continues the eighth-note melody. The left hand plays chords. A piano (*p*) dynamic marking is present in the second measure.



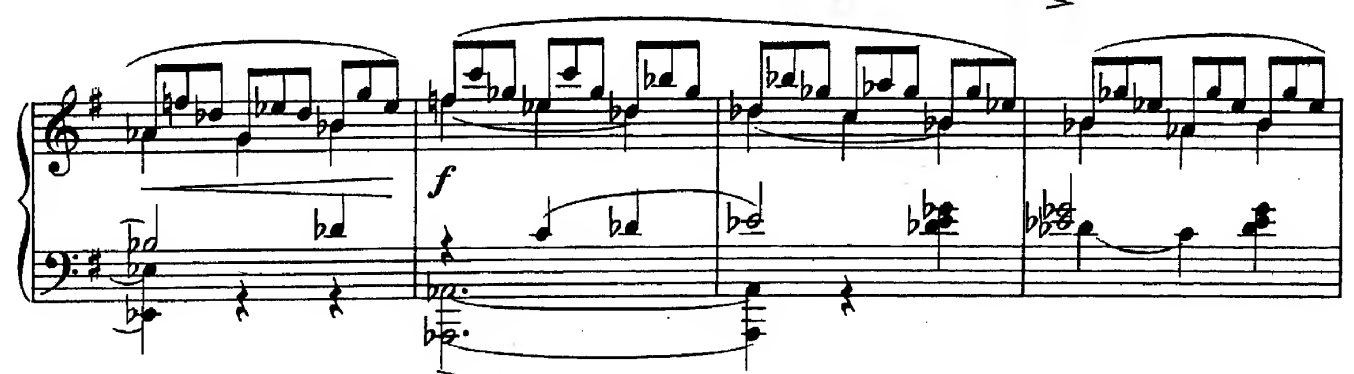
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides a harmonic accompaniment with chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in the final measure of the system.



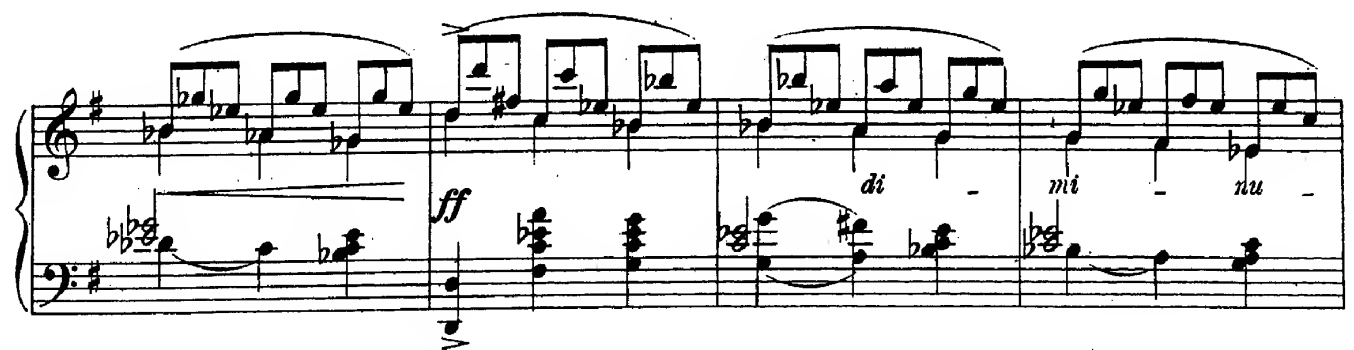
Second system of musical notation, continuing the piece. The treble staff has a melodic line with various intervals. The bass staff features a more active line with eighth notes. A *p* (piano) dynamic marking is visible in the second measure.



Third system of musical notation. The treble staff continues with a melodic line. The bass staff has a steady accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the final measure.




Fourth system of musical notation. The treble staff features a melodic line with many accidentals. The bass staff has a more complex accompaniment with many accidentals. A *f* (forte) dynamic marking is present in the second measure.



Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff features a more complex accompaniment with many accidentals. A *ff* (fortissimo) dynamic marking is present in the second measure. The system concludes with the lyrics "di mi nu" written above the notes.



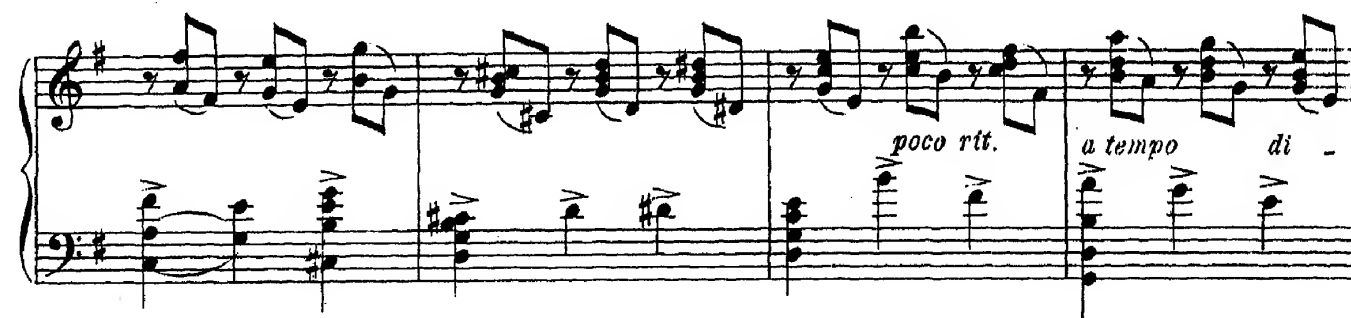
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. The tempo is marked *a tempo*. The lyrics *- en - do* are written under the first measure, and *ritenuto* is written under the second measure. The dynamic *mp* is marked at the beginning of the second measure.



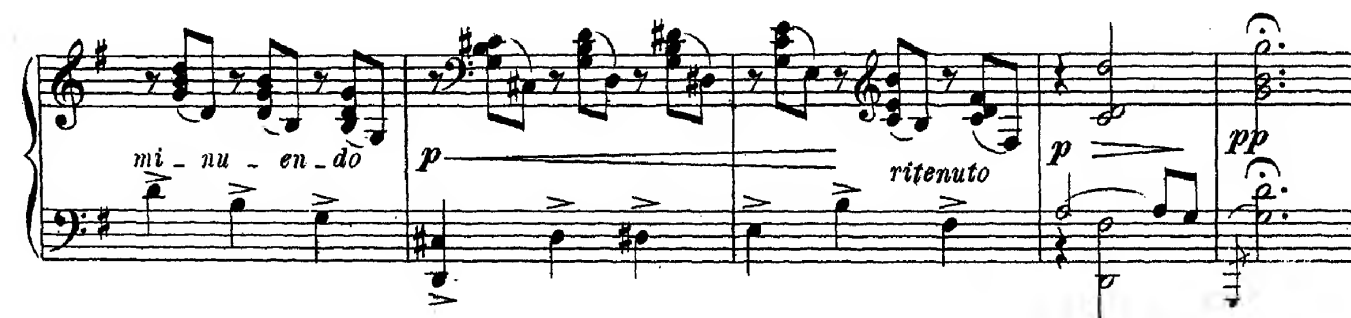
Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The tempo remains *a tempo*.



Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The tempo remains *a tempo*.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The tempo is marked *poco rit.* and then *a tempo*. The lyrics *di -* are written under the final measure.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The lyrics *mi - nu - en - do* are written under the first measure. The dynamic *p* is marked at the beginning of the second measure. The tempo is marked *ritenuto*. The dynamic *p* is marked at the beginning of the fourth measure, and *pp* is marked at the beginning of the fifth measure.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes.	—75	Rébikoff, Wl. Op. 37. Tableaux pour enfants. Картинки для детей.	—70
Lissowsky, L. Polka.	—45	" Op. 38. Une Fête. Suite. Празднество.	—75
" Valse.	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12.	1 —	" " № 1. Le jeu à la balle.	—50
" Cah. III. № 13—18.	1 —	" " " 2. Matinée de printemps.	—50
Medtner, N. Op. 8. Zwei Märchen.	1 20	" " " 3. L'escarpolette.	—25
" Op. 9. Drei Märchen. № 1.	—50	" " " 4. Satan se divertit.	—25
" " " 2. 3.	—40	" " " 5. L'ivresse.	—50
" Op. 10. Drei Dithyramben. № 1.	—50	" " " 6. Le Faune et la Nymphe.	—50
" " " 2.	—75	" " " 7. Bataille et Victoire.	—60
" " " 3.	—30	" " " 8. Le jeu au cache-cache.	—40
" Op. 11. Sonaten-Triade. № 1. As-dur.	1 20	" " " 9. Les campanules fleurissent.	—40
" " " 2. D-moll.	—80	" Album de pièces faciles pour la jeunesse.	—75
" " " 3. C-dur.	1 —	" Petite suite de ballet.	—80
" Op. 13. Zwei Märchen. № 1. F-moll.	—70	" Les Feux du Soir. Вечерние огни.	—80
" " " 2. E-moll.	—40	" Mouvements plastiques.	1 —
Meytschik, M. Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll.	—40	" Visions du passé. Картинки прошлого.	—75
Miloradowitsch, M. Scherzo.	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimait. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune.	—85
Némérowsky, A. Op. 49. Rêverie.	—25	" Presque-Valse.	—50
" Op. 50. Petite Suite orientale.	—50	" Le Soir.	—80
" Op. 51. Habanera.	—40	Riesemann, O. von. Op. 6. Praeludium.	—40
Nikolaïew, L. Op. 7. Barcarolle.	—75	" Op. 7. Drei lyrische Stücke.	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur.	1 25	" Op. 10. Drei Elegien.	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice.	1 —	" Op. 16. Trois Préludes № 1, 2, 3.	—30
" Op. 28. Album pour la jeunesse. Cah. I.	1 50	Roubetz, A. Trois Préludes.	—50
" № 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino.	—	Rubinstein, N. Nocturne (oeuvre posth.)	—40
" Op. 24. № 1. Esquisse.	—60	Sabanéïew, B. Op. 2. Rêverie.	—50
" " 2. Valse mélancolique.	—75	Sabanéïew, L. Op. 2. Quatre Préludes.	1 —
" Op. 26. Kanonische Studien.	1 50	" Op. 4. Deux Préludes.	—60
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo.	—75	Sadowsky, B. № 1. Chanson sans paroles.	—25
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canonaccia. 10. Etude.	—75	" " 2. Impromptu.	—45
" Op. 43. Trois Sonnets. (№ 10, 11, 12).	—40	" " 3. Plainte.	—35
" Op. 49. Trois Sonnets. (№ 13, 14, 15).	—50	" " 4. Prélude.	—25
" Op. 51. Trois Sonnets. (№ 16, 17, 18).	—50	Schischkin, N. Composit. № 4. Deuxième Etude.	—60
" Op. 56. № 1. Improvisation.	—40	" " " 5. Deuxième Méditation.	—30
" " 2. Nocturne.	—30	" " " 6. Fantaisie romantique.	—50
" " 3. Mosaïque.	—30	Sredolsky, S. Op. 10. Sonate.	2 —
" Op. 57. № 1. Prélude.	—80	" Op. 13. 2-me Sonate.	2 —
" " 2. Prélude.	—30	Tschafkowsky, P. Thème et Variations. (Oeuvre posthume).	1 75
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV.	—80	Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цветы. 12 пьесы.	2 —
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5.	—40	" № 1. Trêfle. Трилистник. 2. Myosotis. Незабудка. 3. Campanule. Колокольчик. 4. Violette. Лиловая фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélanthure. Иван да Марья. 8. Dent-de-lion. Одуванчик. 9. Muguet. Ландыш. 10. Perce-neige. Подснежник. 11. Nénuphar. Водяная лилия. 12. Houblon. Хмель.	—60
Petrow-Boyarinow, P. Op. 3. Deux Esquisses.	—40	Tschesnokoff, A. Op. 2. Trois Préludes.	—60
" Op. 5. Quatre Esquisses.	—85	" Op. 4. Variations sur le thème du chant russe „Korobotschka“.	1 50
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade.	—50	" Op. 6. № 1. Moment mélancolique.	—40
" Op. 7. Marche funèbre.	—50	" " 2. Valse.	—50
" Op. 8. Berceuse.	—50	" " 3. Nocturne.	—60
" Op. 10. Polonaise.	—75	" " 4. Impromptu.	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves.	—50	" " 5. Mazurka.	—40
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette.	—	" " 6. Etude.	—50
Rébikoff, Wl. Op. 35. Parmi eux. Среди них.	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессе и Короле лягушек.	—70	" № 1. Epitaphe. Эпитафия.	—40
		" " 2. Fusée. Ракета.	—40
		" " 3. En chemin de fer. В поезде.	—40

Oeuvres de



A. Arensky

pour Piano.

	R.	C.
Op. 5. Six morceaux	2.—	
No. 1. Nocturne. Es-moll	—40	
" 2. Intermezzo. E-dur	—50	
" " doigté par Wilschau	—50	
" 3. Romance. As-dur	—40	
" " doigté par F. Czerny	—40	
" 4. Valse. F-dur	—50	
" 5. Basso ostinato. D-dur	—30	
" " revu et doigté par A. Siloti	—50	
" 6. Etude. C-dur	—60	
Op. 19. Trois morceaux:		
No. 1. Etude. H-moll	—50	
" 2. Prélude. E-moll	—50	
" 3. Mazurka. As-dur	—50	
Op. 24. Trois esquisses: No. 1. F-dur.		
No. 2. As-dur. No. 3. F-moll	1.50	
d-to, NNo. 1—3, séparément	—60	
Op. 25. Quatre morceaux:		
No. 1. Impromptu. H-dur	—40	
" " doigté par F. Czerny	—40	
" 2. Rêverie. A-moll	—40	
" 3. Etude (Thème chinoise). Ges-dur	—80	
" " doigté par F. Czerny	—80	
" 4. Scherzino. C-dur	—40	
Op. 28. Essais sur des rythmes oubliés:		
No. 1. Logaëdes. C-dur	—50	
" " revu et doigté par A. Siloti	—50	
" 2. Péons. A-moll	—40	
" " doigté par Wilschau	—40	
" " revu et doigté par A. Siloti	—50	
" 3. Ioniques. Des-dur	—30	
" 4. Sars. B-moll	—40	
" " doigté par Wilschau	—40	
" 5. Strophe alcéenne. D-dur	—30	
" 6. Strophe sapphique. H-moll	—40	
Op. 36. 24 morceaux	5.—	
No. 1. Prélude. C-dur	—40	
" 2. La touple. C-moll	—60	
" 3. Nocturne. Des-dur	—40	
" " doigté par Wilschau	—40	
" 4. Petite ballade. Cis-moll	—40	
" 5. Consolation. D-dur	—40	
" " revu et doigté par A. Siloti	—50	

	R.	C.
Op. 36.		
No. 6. Duo. D-moll	—40	
" 7. Valse. Es-dur	—50	
" 8. In modo antico. Es-moll	—40	
" 9. Papillon. E-dur	—40	
" 10. Ne m'oubliez pas. E-moll	—40	
" " doigté par Wilschau	—40	
" 11. Barcarolle. F-dur	—40	
" " doigté par F. Czerny	—40	
" 12. Intermezzo. F-moll	—50	
" 13. Etude. Fis-dur	—50	
" " doigté par F. Czerny	—50	
" 14. Scherzino. Fis-moll	—40	
" 15. Le ruisseau dans la forêt. G-dur	—80	
" 16. Elégie. G-moll	—40	
" 17. Le rêve. As-dur	—50	
" 18. Inquiétude. Gis-moll	—50	
" 19. Rêverie du printemps. A-dur	—40	
" 20. Mazurka. A-moll	—40	
" 21. Marche. B-dur	—40	
" 22. Tarantella. B-moll	—50	
" " doigté par Wilschau	—50	
" 23. Andante con variazioni. H-dur	—60	
" 24. Aux champs. H-moll	—40	
Op. 41. Quatre études	1.20	
Séparément: NNo. 1. Es-dur.		
2. Fis-dur. 3. Es-moll.		
4. A-moll. Chaque No.	—40	
No. 1. Etude. Es-dur, revu et doigté par A. Siloti	—50	
" 2. " Fis-dur, revu et doigté	—50	
Op. 42. Trois morceaux:		
No. 1. Prélude. F-moll	—40	
" 2. Romance. As-dur	—40	
" 3. Etude. F-dur	—40	
Op. 43. Six Caprices:		
NNo. 1. A-moll. 2. A-dur. 3. C-dur.		
4. G-dur. 5. D-dur. 6. H-dur. à	—40	
NNo. 1—6. Compl.	1.50	
" " revidiert, mit Fingersatz und Pedalbezeichnungen versehen von A. Siloti.		
Compl.	1.50	

	R.	C.
Op. 43.		
NNo. 1—6. Einzeln (A. Siloti)	—40	
No. 4. Caprice. G-dur, doigté par Wilschau	—40	
Op. 48. Fantaisie sur des chants épiques russes (Riabine), p. Piano avec accomp. d'un 2 ^d piano	1.50	
Op. 52. „Près de la mer.“ Six esquisses	2.—	
No. 1. Andante sostenuto	—40	
" 2. Allegro vivace	—60	
" 3. Moderato	—35	
" 4. Allegro moderato	—40	
" 5. Allegretto	—40	
" 6. Presto	—75	
Op. 53. Six pièces	1.50	
No. 1. Prélude. E-moll	—45	
" 2. Scherzo. E-dur	—45	
" " doigté par Wilschau	—45	
" 3. Elégie. G-moll	—45	
" 4. Mazurka. G-dur	—45	
" 5. Romance. F-dur	—45	
" " doigté par Wilschau	—45	
" 6. Etude. F-dur	—45	
Op. 63. 12 Préludes. Cah. I, II. à	1.—	
Séparément: No. 1. 40 c. No. 2—5 à 20 c. No. 6. 30 c. No. 7. 20 c. No. 8. 20 c. No. 9. 30 c. No. 10. 30 c. No. 11. 20 c. No. 12. 30 c.		
No. 1. Prélude, rédigé par A. Siloti	—50	
Op. 67. Arabesques. Suite en 6 NNo. 1.—		
Op. 69. No. 7. Gavotte	—30	
Op. 74. Douze études:		
Cah. I. NNo. 1. C-dur. 2. C-moll. 3. Des-dur. 4. Cis-moll. 5. D-dur. 6. D-moll	—50	
Cah. II. NNo. 7. Es-dur. 8. Es-moll. 9. E-moll. 10. Fis-dur. 11. As-dur. 12. Gis-moll à	—50	
d-to. Cah. I, II. Compl.	1.50	
Fughetta. F-moll	—40	
Valse. As-dur	—60	
" " doigté par Wilschau	—60	



Propriété de l'éditeur

P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

MOSCOU
Neglinny pr., 14.

LEIPZIG
Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

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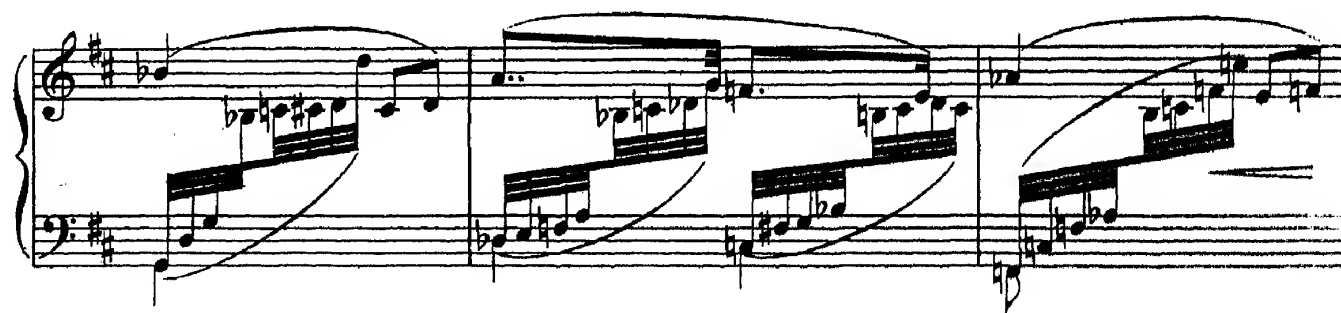
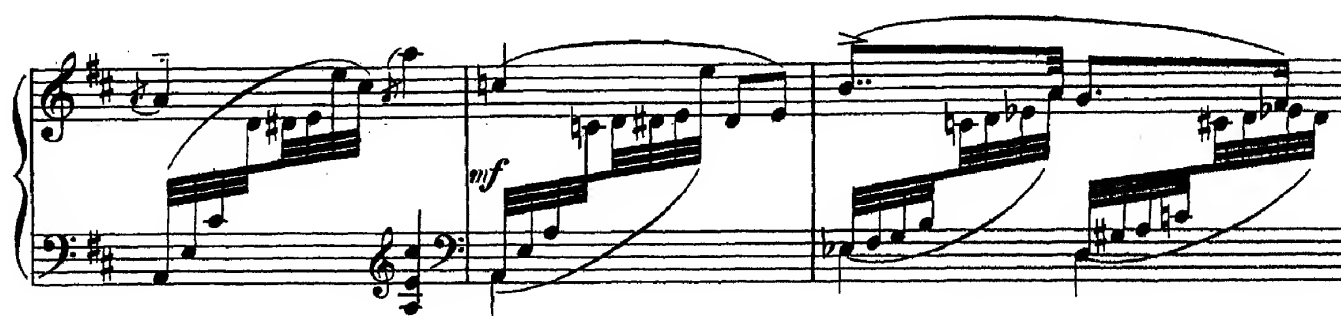
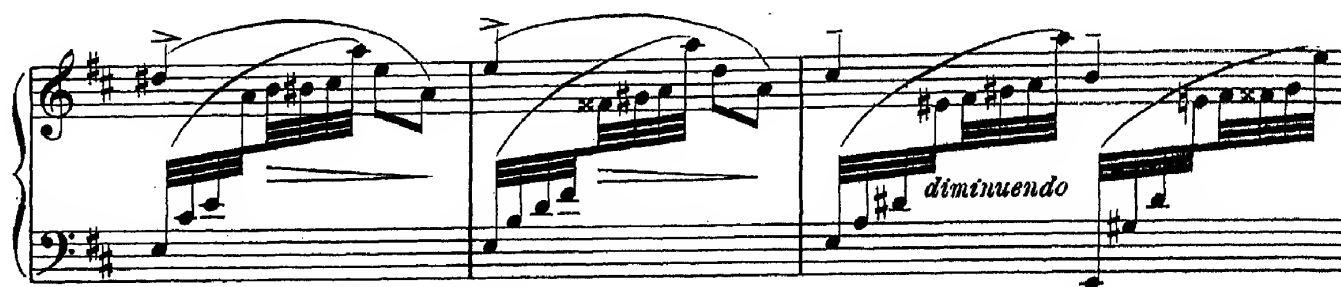
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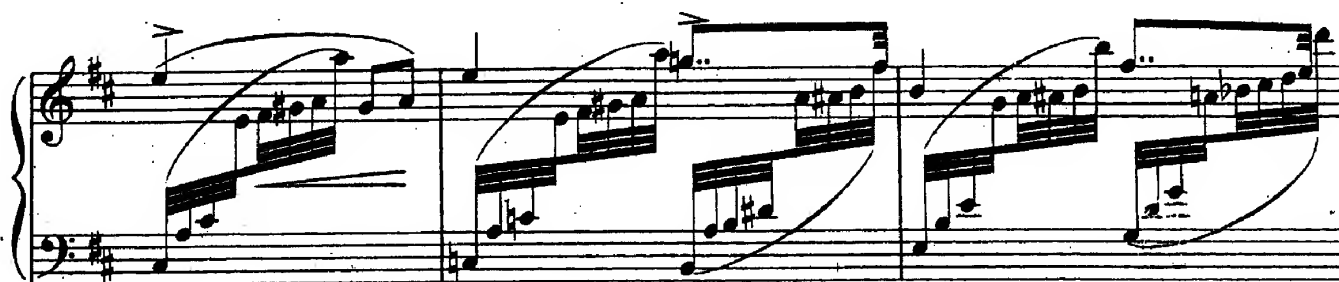
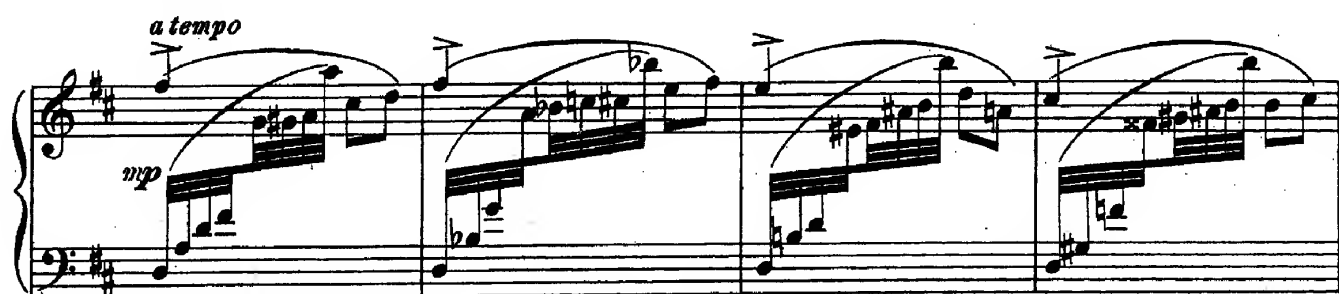
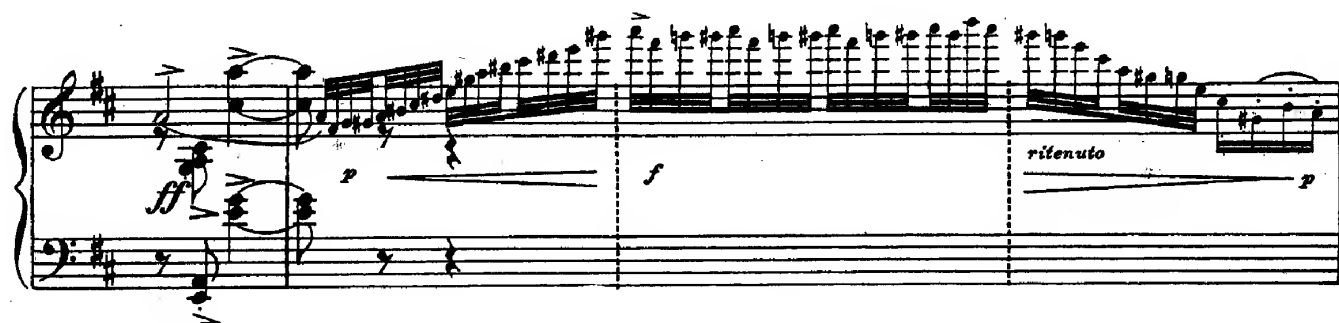
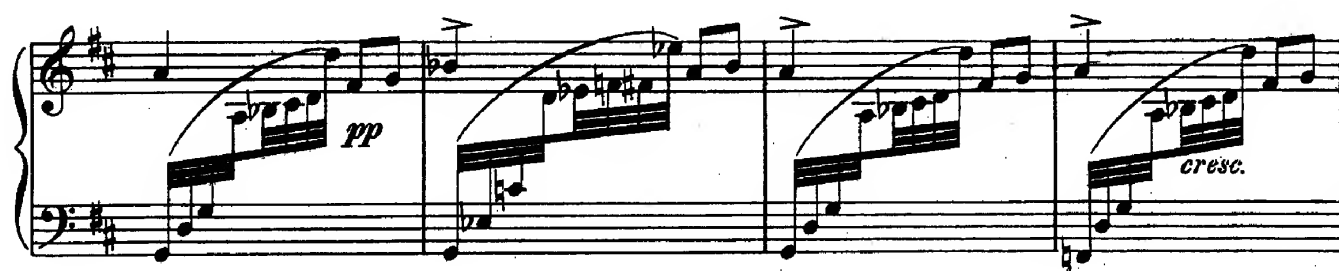
Andantino.

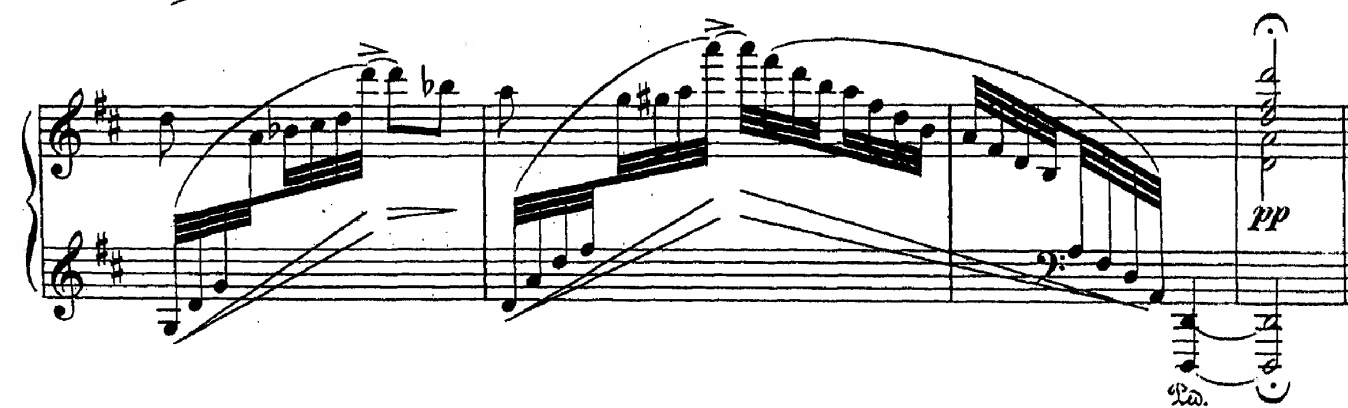
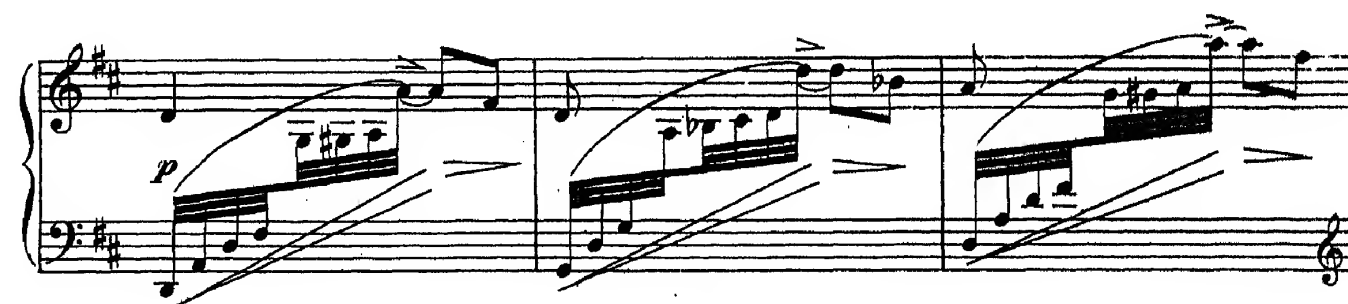
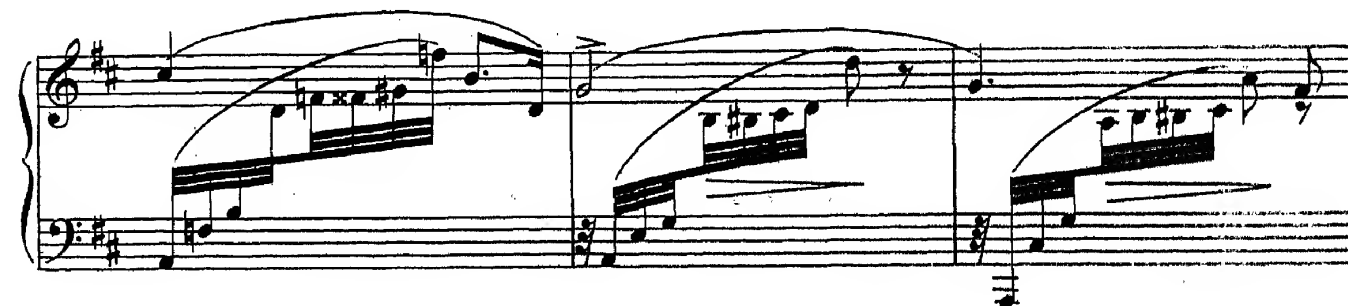
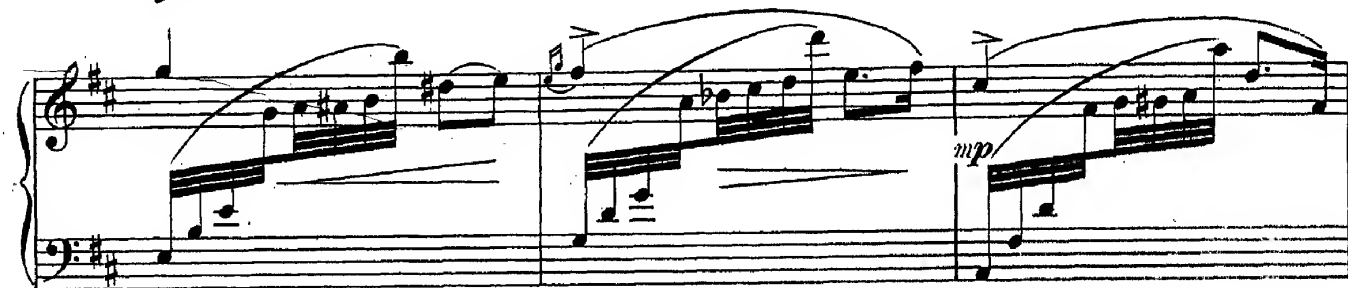
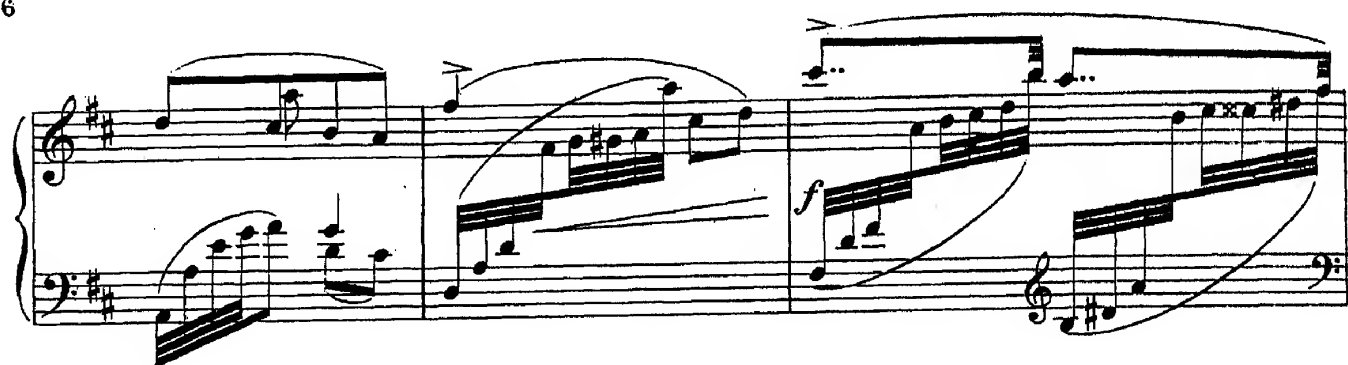
A. ARENSKY, Op. 43.

PIANO.

The musical score is for a piano piece in 2/4 time, key of D major. It consists of 12 measures, divided into four systems of three measures each. The tempo is marked 'Andantino.' and the composer is 'A. ARENSKY, Op. 43.' The piece is for piano, as indicated by the 'PIANO.' marking. The score includes various dynamic markings: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) at the beginning of the second system, and *p* at the beginning of the third system. There are also markings for *m.s.m.d.* (mezzo-soprano, mezzo-dominant) and *dimi* (diminuendo). The score features a melody in the right hand and a bass line in the left hand, with phrasing slurs and accents. The lyrics 'nu en do' are written under the first three measures of the third system.







Compositions russes pour Piano à 2 mains.

		R. C.
Kosloff, H.	Op. 3. Valse mélancolique . . .	—30
Ladoukhine, N.	Op. 10. 12 pièces faciles: Cah. I. 1 —	II. 1 —
Lissowsky, L.	Trois morceaux:	
"	N° 1. Prélude D-dur . . .	—30
"	" 2. Scherzo B-dur. . .	—50
"	" 3. Scherzo C-dur (pour la main droite) . . .	—30
Malichewsky, W.	Op. 4. N° 1. Mélancolie . . .	—20
"	" 2. Prélude . . .	—30
"	" 3. Scherzo . . .	—40
"	" 4. Morceau de ballet. . .	—30
"	" 5. Menuetto . . .	—30
"	" 6. Au Salon. . .	—40
"	Op. 5 N° 1. Elégie . . .	—40
"	" 2. Fantaisie . . .	—60
"	" 3. In modo classico . . .	—40
"	" 4. 5 Variations. . .	—60
Maykapar, S.	Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur</i> .	
"	N° 1. Prélude et Fugnette . . .	—40
"	" 2. Arietta. . .	—40
"	" 3. Gavotte . . .	—30
"	" 4. Tarentelle . . .	—50
"	Op. 8. Novellettes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse (<i>doigtés et pédalisés par l'auteur</i>):	
	Index: N°N° 1. Toccatina. 2. Mélodie. 3. Pastorale. 4. Petit conta. 5. Chez le forgeron. 6. Bercense.—60	
Medtner, N.	Op. 2. Trois improvisations:	
"	N° 1. Nixe . . .	—80
"	" 2. Eine Ball-Reminiscenz . . .	—50
"	" 3. Schorzo infernale . . .	—60
"	Op. 4. Quatre morceaux:	
"	N° 1. Etude . . .	—40
"	" 2. Caprice . . .	—40
"	" 3. Moment musical . . .	—40
"	" 4. Prélude . . .	—40
"	Op. 7. Drei Arabesken:	
"	N° 1. Eine Idylle . . .	—30
"	" 2. Tragœdie-Fragment (A-moll) . . .	—40
"	" 3. Tragœdie-Fragment (G-moll) . . .	—60
Náprawnik, E.	Op. 72. Marche militaire, <i>arr. par l'auteur</i> . . .	—30
Némérowsky, A.	Op. 43. Mazurka mélancolique . . .	—30
"	Op. 44. Mazurka . . .	—30
"	" 45. Trois Esquisses . . .	—30
Novikoff, S.	Neun Albumblätter . . .	175
Pachulski, H.	Op. 20. Deux pièces:	
"	N° 1. Thème varié . . .	1 —
"	" 2. Pastorale à l'antique . . .	—50
"	Op. 21. Quatres préludes: N° 1. H-dur. N° 1. Fis-moll. N° 3. Cis-moll. N° 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	
Pantchenko, S.	Op. 85. Trois Sonnets (N° 7, 8, 9). . .	—50
Réblkoff, W.	Op. 28. A la brune. N°N°: 1. Lamentation. 2. Chant d'hiver. 3. Persuasion. 4. L'espérance. 5. Souvenir. 6. Prière. 7. Regret. 8. Il était une fois. 9. Solitude . . .	—60
	Op. 27. Dans leur pays. N°N°: 1. Les gé- ants dansent. 2. Il chante. 3. Les en- fants dansent. 4. Elle danse. 5. Ils marchent. 6. Ronde. 7. Les vieilles femmes dansent. 8. Les vieillards dan- sent . . .	—80

Rébikoff, W. Op. 28. <i>Séances bucoliques:</i>		
Né Né:	1. Dans les vignes. 2. Pastorale. 3. Danse des bergourtes. 4. Danse des bergers. 5. Ronde des filles.	—80
"	Op. 29. <i>Feuilles d'automne.</i> Né Né: 1. Cou tristezza. 2. Prognando. 3. Cou afflizione. 4. Cou dolore. 5. Cou tristezza e tenerezza. 6. L'agnone.	—75
"	Op. 30. Trois miniatures.	—40
"	Op. 31. „Silhouettes“. Tulleaux enfantins.	
Né Né:	1. Les enfants patient. 2. Musclous ambulants. 3. La mère près du berceau. 4. Jeu aux soldats. 5. Un soir dans la prairie. 6. La fée. 7. La fille bergant sa poupe. 8. Le berger joue du chalmier. 9. La sorcière boiteuse rôdant par la forêt.	—80
Rentschitzky, P.	Irma - Gavotte.	—30
Riesemann, O.	Op. 8. Drei Bagatellen.	—60
Schischkin, N.	Compositions: Né 1. Etude-Fantaisie.	—45
"	Né 2. Méditation.	—45
"	Né 3. Etude.	—45
Schulz-Evier, H.	Étude pour les octaves. <i>Édition réduite par H. Pachulski.</i>	—70
Séïvanoff, V.	Op. 3. Trois petites pièces: Né Né 1. L'enfant s'ennuie. 2. Une petite mélodie lyrique. 3. Scherzetto.	40
Stcherbatcheff, A.	Op. 4. Pénombres. Quatre pièces.	—60
"	5. Six miniatures.	—60
Tschalkowsky, P.	Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke.</i>	1.
"	Snegeurotschka. Paraphrase de concert, arr. par H. Hanke.	—70
Tschelischteff, A.	Op. 2. Deux préludes.	—30
Tschérépine, N.	Op. 18. Cinq morceaux:	
"	Né 1. Mélodie.	—30
"	" 2. Improvisation.	—40
"	" 3. Prélude.	—25
"	" 4. Humoresque.	30
"	" 5. Moto religioso.	30
"	Op. 24. Trois pièces:	
"	Né 1. Rêverie. Es-moll.	—50
"	" 2. Étude. G-moll.	—40
"	" 3. Idylle. Des-dur.	—60
Tschereschnew, G.	Op. 1. Cinq morceaux.	1 25
"	Né 1. Impromptu.	—30
"	" 2. Chanson russe.	—20
"	" 3. Élégie.	—30
"	" 4. Chant sans paroles.	—40
"	" 5. Barcarolle.	—40
"	Op. 4. Minuetto.	—10
Zéïenski, L.	Op. 47. Suite de danses Polonaises pour Orchestre. Arr. pour Piano par H. Pachulski: Né 1. Polonaise. Né 2. Cracovienne. Né 3. Masovienne.	1 50
"	Op. 47. Né 1. Polonaise. <i>Nouvelle édition.</i>	—70
"	" 2. Cracovienne.	—70
"	" 3. Masovienne.	—70
Zientarski, V.	Op. 88. Rémémiscence d'un thème de la chanson d'Ukraina „Xyrovous“ de Jedlička.	—30
Zolotareff, B.	Op. 14. Trois pièces faciles:	
"	Né 1. Sonatine.	—35
"	" 2. Berceuse.	—35
"	" 3. Étude.	—35
"	Op. 18. Trois préludes: Né 1 in C.	50
"	" 2 in B.	—30
"	" 3 in a.	—30
Zoubanoff, A.	Étude.	—35

Oeuvres de



A. Arensky

pour Piano.

	R. C.
Op. 5. Six morceaux	2.—
No. 1. Nocturne. Es-moll.....	—40
" 2. Intermezzo. E-dur.....	—50
" " <i>doigté par Wilschau</i>	—50
" 3. Romance. As-dur.....	—40
" " <i>doigté par F. Czerny</i>	—40
" 4. Valse. F-dur.....	—50
" 5. Basso ostinato. D-dur.....	—30
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 6. Etude. C-dur.....	—60
Op. 19. Trois morceaux:	
No. 1. Etude. H-moll.....	—50
" 2. Prélude. E-moll.....	—50
" 3. Mazurka. As-dur.....	—50
Op. 24. Trois esquisses: No. 1. F-dur.	
No. 2. As-dur. No. 3. F-moll.....	1.50
d-to, NNo. 1—3, séparément à.....	—60
Op. 25. Quatre morceaux:	
No. 1. Impromptu. H-dur.....	—40
" " <i>doigté par F. Czerny</i>	—40
" 2. Rêverie. A-moll.....	—40
" 3. Etude (Thème chinoise). Ges-	
dur.....	—80
" " <i>doigté par F. Czerny</i>	—80
" 4. Scherzino. C-dur.....	—40
Op. 28. Essais sur des rythmes oubliés:	
No. 1. Logaèdes. C-dur.....	—50
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 2. Péons. A-moll.....	—40
" " <i>doigté par Wilschau</i>	—40
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50
" 3. Ioniques. Des-dur.....	—30
" 4. Sars. B-moll.....	—40
" " <i>doigté par Wilschau</i>	—40
" 5. Strophe alcéenne. D-dur.....	—30
" 6. Strophe sapphique. H-moll.....	—40
Op. 36. 24 morceaux	5.—
No. 1. Prélude. C-dur.....	—40
" 2. La toupie. C-moll.....	—60
" 3. Nocturne. Des-dur.....	—40
" " <i>doigté par Wilschau</i>	—40
" 4. Petite ballade. Cis-moll.....	—40
" 5. Consolation. D-dur.....	—40
" " <i>revu et doigté par</i>	
" " <i>A. Siloti</i>	—50

	R. C.
Op. 36.	
No. 6. Duo. D-moll.....	—40
" 7. Valse. Es-dur.....	—50
" 8. In modo antico. Es-moll.....	—40
" 9. Papillon. E-dur.....	—40
" 10. Ne m'oubliez pas. E-moll.....	—40
" " <i>doigté par Wilschau</i>	—40
" 11. Barcarolle. F-dur.....	—40
" " <i>doigté par F. Czerny</i>	—40
" 12. Intermezzo. F-moll.....	—50
" 13. Etude. Fis-dur.....	—50
" " <i>doigté par F. Czerny</i>	—50
" 14. Scherzino. Fis-moll.....	—40
" 15. Le ruisseau dans la forêt.	
G-dur.....	—80
" 16. Elégie. G-moll.....	—40
" 17. Le rêve. As-dur.....	—50
" 18. Inquiétude. Gis-moll.....	—50
" 19. Rêverie du printemps. A-dur.....	—40
" 20. Mazurka. A-moll.....	—40
" 21. Marche. B-dur.....	—40
" 22. Tarantella. B-moll.....	—50
" " <i>doigté par Wilschau</i>	—50
" 23. Andante con variazioni.	
H-dur.....	—60
" 24. Aux champs. H-moll.....	—40
Op. 41. Quatre études	1.20
Séparément: NNo. 1. Es-dur.	
2. Fis-dur. 3. Es-moll.	
4. A-moll. Chaque No. à.....	—40
No. 1. Etude. Es-dur, <i>revu et doigté</i>	
<i>par A. Siloti</i>	—50
" 2. " Fis-dur, <i>revu et doigté</i>	
.....	—50
Op. 42. Trois morceaux:	
No. 1. Prélude. F-moll.....	—40
" 2. Romance. As-dur.....	—40
" 3. Etude. F-dur.....	—40
Op. 43. Six Caprices:	
NNo. 1. A-moll. 2. A-dur. 3. C-dur.	
4. G-dur. 5. D-dur. 6. H-dur. à.....	—40
NNo. 1—6. Compl.	1.50
" " <i>revidiert, mit Fingersatz</i>	
<i>und Pedalzeichnungen</i>	
<i>versehen von A. Siloti.</i>	
Compl.	1.50

	R. C.
Op. 43.	
NNo. 1—6. Einzeln (A. Siloti) .. à.....	—40
No. 4. Caprice. G-dur, <i>doigté par</i>	
<i>Wilschau</i>	—40
Op. 48. Fantaisie sur des chants	
épiques russes (Riabinine),	
p. Piano avec accomp.	
d'un 2 ^d piano.....	1.50
Op. 52. „Près de la mer.“ Six	
esquisses.....	2.—
No. 1. Andante sostenuto.....	—40
" 2. Allegro vivace.....	—60
" 3. Moderato.....	—35
" 4. Allegro moderato.....	—40
" 5. Allegretto.....	—40
" 6. Presto.....	—75
Op. 53. Six pièces	1.50
No. 1. Prélude. E-moll.....	—45
" 2. Scherzo. E-dur.....	—45
" " <i>doigté par Wilschau</i>	—45
" 3. Elégie. G-moll.....	—45
" 4. Mazurka. G-dur.....	—45
" 5. Romance. F-dur.....	—45
" " <i>doigté par Wilschau</i>	—45
" 6. Etude. F-dur.....	—45
Op. 63. 12 Préludes. Cah. I, II. à 1.—	
Séparément: No. 1. 40 c. No. 2—5	
à 20 c. No. 6. 30 c.	
No. 7. 20 c. No. 8. 20 c.	
No. 9. 30 c. No. 10. 30 c.	
No. 11. 20 c. No. 12. 30 c.	
No. 1. Prélude, <i>révisé par A. Siloti</i>	—50
Op. 67. Arabesques. Suite en 6 NNo. 1.—	
Op. 69. No. 7. Gavotte	—30
Op. 74. Douze études:	
Cah. I. NNo. 1. C-dur. 2. C-moll.	
3. Des-dur. 4. Cis-moll.	
5. D-dur. 6. D-moll..... à.....	—50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.	
9. E-moll. 10. Fis-dur.	
11. As-dur. 12. Gis-moll à.....	—50
d-to. Cah. I, II. Compl. à.....	1.50
Fughetta. F-moll	—40
Valse. As-dur	—60
" " <i>doigté par Wilschau</i>	—60



Propriété de l'éditeur

P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

MOSCOU
Neglinny pr., 14.

LEIPZIG
Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

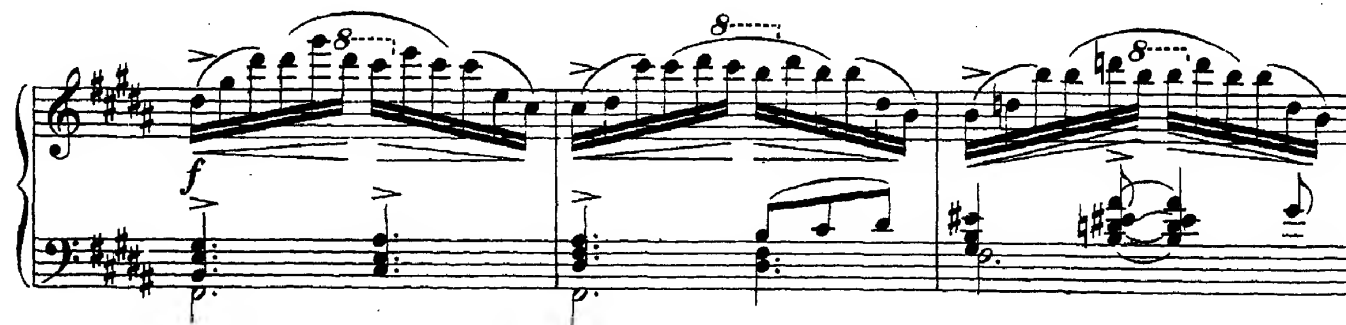
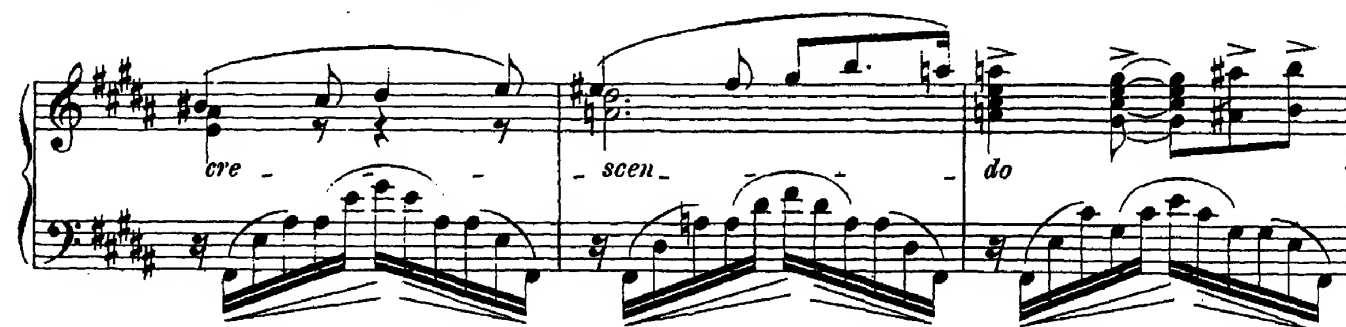
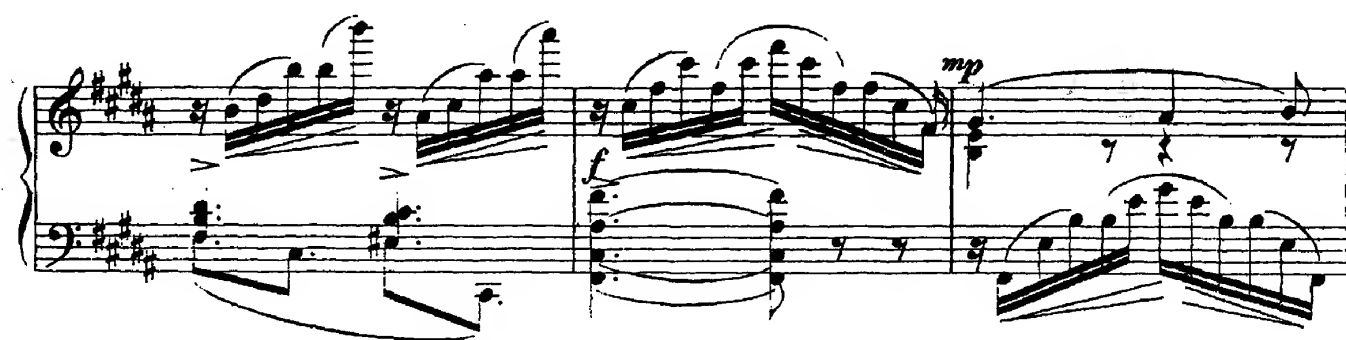
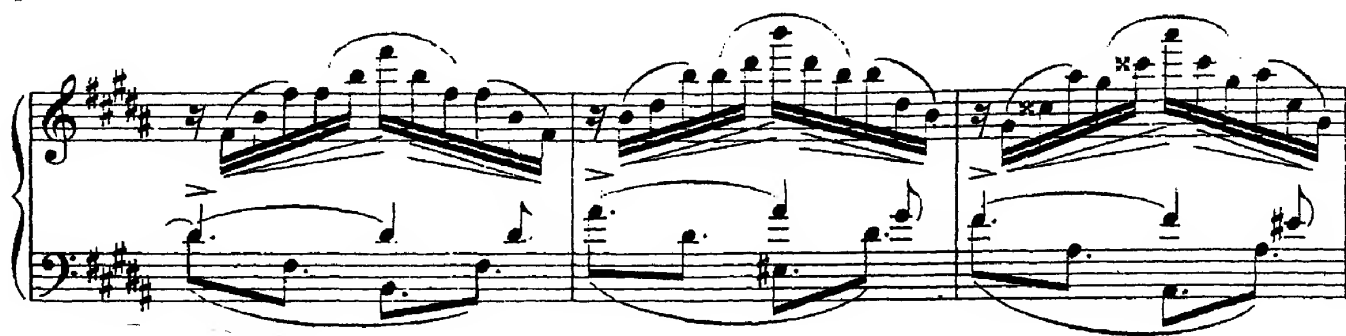
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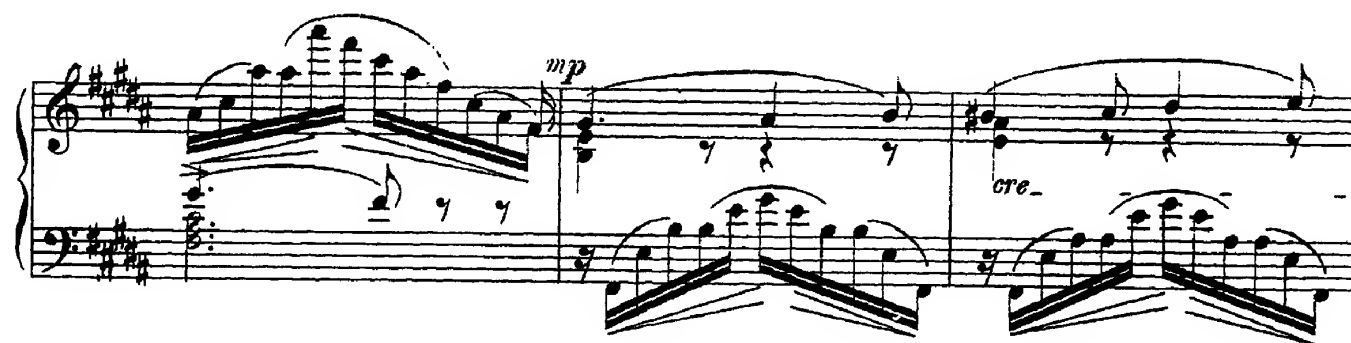
A. ARENSKY. Op. 43.

Allegro moderato.

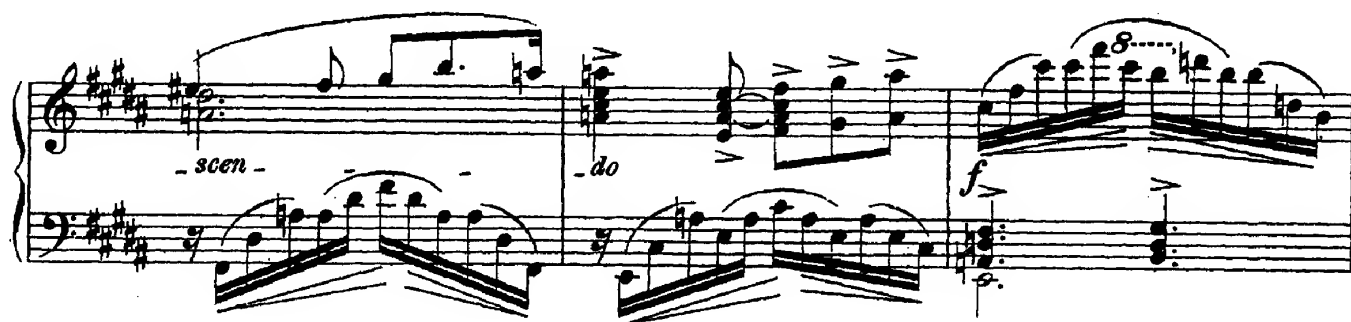
PIANO.

The musical score is for a piano piece, No. 6, by Alexander Arensky, Op. 43. It is in the key of D major (indicated by two sharps) and 6/8 time. The tempo is marked 'Allegro moderato'. The score is written for piano and consists of four systems of music. The first system includes the markings 'p' (piano) and 'molto cantabile' (very cantabile). The notation features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The piece is characterized by its flowing, cantabile style, with a focus on melodic lines and harmonic support.

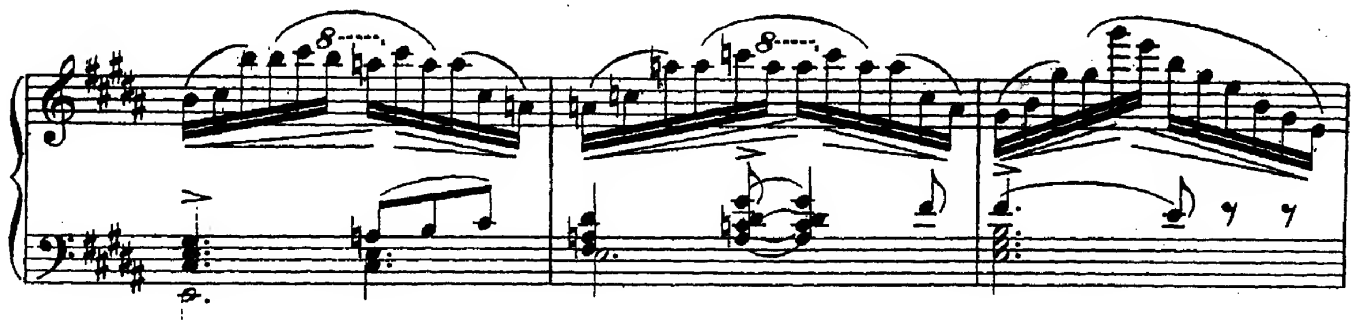




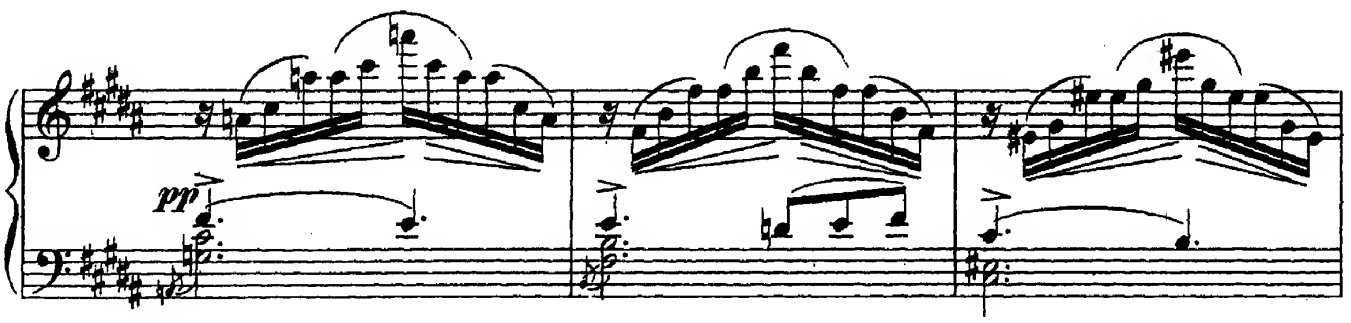
First system of musical notation. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff has a similar melodic line. Dynamics include *mp* (mezzo-piano) and *cre* (crescendo).



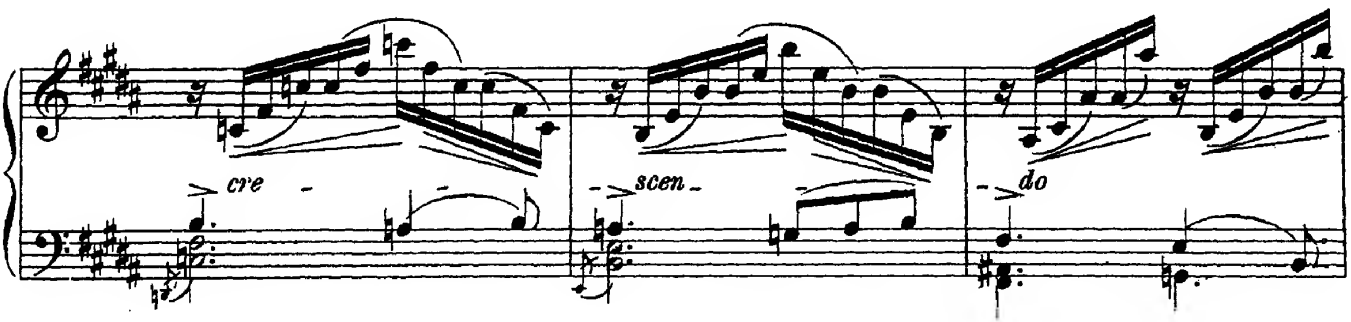
Second system of musical notation. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a similar melodic line. Dynamics include *f* (forte) and *scen* (scenari). The word *do* is written below the treble staff.



Third system of musical notation. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a similar melodic line. Dynamics include *f* (forte) and *scen* (scenari).



Fourth system of musical notation. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a similar melodic line. Dynamics include *pp* (pianissimo) and *scen* (scenari).



Fifth system of musical notation. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a similar melodic line. Dynamics include *cre* (crescendo), *scen* (scenari), and *do*.

First system of musical notation, featuring piano (*p*) and pianissimo (*pp*) dynamics. The music is written for piano with treble and bass staves. The key signature has three sharps (F#, C#, G#). The system contains four measures of music, with the first two measures marked *p* and the last two marked *pp*.

Second system of musical notation, featuring mezzo-forte (*mf*), piano (*p*), fortissimo (*ff*), and forte (*f*) dynamics. The system contains four measures of music. The first measure is marked *mf*, the second *p*, the third *ff*, and the fourth *f*. A bracket connects the second and third measures.

Third system of musical notation, featuring *diminuendo e ritenuto*, mezzo-piano (*mp*), and pianissimo (*pp*) dynamics. The system contains four measures of music. The first two measures are marked *diminuendo e ritenuto*, the third *mp dimín.*, and the fourth *pp*.

Fourth system of musical notation, featuring piano (*p*) and mezzo-piano (*mp*) dynamics. The system contains four measures of music. The first two measures are marked *p* and the last two *mp*.

Fifth system of musical notation, featuring *crescendo* and piano (*p*) dynamics. The system contains four measures of music. The first two measures are marked *crescendo* and the last two *p*.

The musical score is written for piano and consists of five systems of staves. The first four systems are in 3/4 time and feature a complex, arpeggiated melody in the right hand and a simpler bass line in the left hand. The fifth system is in 2/4 time and features a more complex, arpeggiated melody in the right hand and a simpler bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). The word *scen* is written above the bass line in the third system, and *do* is written above the bass line in the fourth system. The word *pp* is written above the bass line in the fifth system.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache.	—50	" " " 2. Moment douloureux.	—40
" " " 2. Colin-Maillard.	—50	" " " 3. Etude.	—40
Op. 35. Trois danses idylliques.	—70	Op. 38. Trois morceaux de Piano pour les pe-	
Op. 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
№ 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" " " 4. Le crépuscule.	—40	Eigès, K. Op. 1. Nooturne.	—40
" " " 5. Le printemps.	—40	" " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " 6. Sur l'eau.	—50	" " " № 2. Fuga.	—40
" " " 7. Echo du passé.	—40	" " " 4. Barcarolle.	—40
" " " 8. Les vagues joyeuses.	—60	" " " 5. Deux préludes № 1. 2.	à—25
" " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " 10. En plein air.	—40	" " " № 2. Intermezzo.	—35
" " " 11. La voix de la destinée.	—40	" " " 3. Mazurka.	—85
" " " 12. Le jardin endormi.	—40	Op. 21. № 1. Tristesse.	—20
Op. 42. Rêves étoilés.	—85	" " " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " " 3. Chagrin.	—20
" " " Cah. II. № 7—12.	1 50	Op. 26. № 1. Prélude.	—40
" " " Séparément. № 1—12.	à—50	" " " 2. Prélude.	—40
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Та-		" " " 3. Prélude.	—30
bleaux de la vie enfantine.	8 —	" " " 4. Chanson simple.	—30
Отдѣльно:		" " " 5. Mazurka.	—40
№ 1. Утренняя молитва. La prière du matin—25		" " " 6. Feuille d'album.	—40
" " " 2. Мама. La maman.	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " " 4. Любимый мѣсяцъ май. Le beau mois		Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
" " " de mai.	—25	III. IV. V.	à 1 50
" " " 5. Пѣснь нищихъ дѣтей. Chanson des		Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
" " " enfants mendians.	—25	№ 1. Prélude. 2. Nooturne. 3. Ber-	
" " " 6. Игра въ пятншки. Jeu aux tasses. —40		ceuse. 4. Rêverie. 5. Chanson popu-	
" " " 7. Очарованіе новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
" " " tement d'une nouvelle poupée.	—25	9. Mazurka. 10. Chant oriental. 11.	
" " " 8. Игра въ лошадики. Jeu aux chevaux.—25		Feuille d'album. 12. Air de ballet. à—30	
" " " 9. Торжественный маршъ. Marche so-		Op. 34. 24 pièces caractéristiques pour la jeu-	
" " " lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" " " 10. Полька. Polka.	—25	Op. 40. Deux esquisses.	—50
" " " 11. Вальсъ. Valse mélancolique.	—60	Op. 43. 8 pièces faciles: № 1. Prélude.	—40
" " " 12. Мазурка. Mazurka.	—60	" " " № 2. Prière.	—25
" " " 13. Жалоба. La plainte.	—25	" " " 3. Mazurka.	—25
" " " 14. Катанье на лодкѣ. Promenade en		" " " 4. Le matin.	—25
" " " bateau.	—40	" " " 5. Le soir.	—25
" " " 15. Безпокойство. L'inquiétude.	—40	" " " 6. Rondo.	—25
" " " 16. Игра въ скакалку. Jeu à la corde.—25		" " " 7. Arietta.	—35
" " " 17. Грѣзы. Les rêves.	—25	" " " 8. Marche miniature.	—25
" " " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
" " " lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" " " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " " 20. Осенняя пѣснь. Chant d'automne. —25		Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 8. Cinq morceaux: № 1. Mélodie. 2.	
" " " 22. Въ лѣсу. Au bois.	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études. —75		Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ 1. Deux roses. Дѣвъ розъ. № 1. F-dur.	
" " " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" " " II. Deux feuilles d'automne. (Два осеннихъ	
" " " conte la forêt. Cinq esquisses.	1 —	" " " листа). № 1. G-dur. № 2. H-moll.	—50
Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" " " III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" " " IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " 3.	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
Op. 34. Huit morceaux (Troisième série):		" " " ковъ. Опытъ музык. реставрацій. Тетр. II.	
№ 1. Marche.	—40	" " " № 4. Иудея. № 5. Эллада. № 6. На родинахъ	
" " " 2. Crépuscule.	—40	" " " Ислама.	1 —
" " " 3. Scherzino.	—40	Khvostchinsky, P. Op. 7. 1-re Sonate.	3 —
" " " 4. Romance.	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" " " 5. Babilage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" " " 6. Menuet d'antan.	—40	" " " № 2. L'Espiegle.	—25
" " " 7. Capriccioso.	—40	" " " 3. Gavotte.	—25
" " " 8. Polonaise.	—40	" " " 4. Petite Valse.	—25
		" " " 5. A № Mazurka.	—25